

Catalogue
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THE ENTIRE CABINET
OF
CAPITAL
DRAWINGS.

By the Greatest Masters.

COLLECTED BY

GEORGE KNAPTON, Esq.

ONE OF THE MOST EMINENT CONNOISSEURS OF HIS TIME;

And by him bequeathed to
THE LATE GENERAL MORRISON.

COMPRISING

Choice Specimens of the Genuine Works of

L. DA VINCI	GUIDO	VANDYCK
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POLIDORO	SALVATOR ROSA	BERCHEM
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PARMEGGIANO	CLAUDE	A. VANDEVELDE
THE CARRACCI	NICOLO POUSSIN	WOUWERMANS
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	OSTADE, &c. &c.	

WHICH WILL BE SOLD BY AUCTION,

UNDER THE DIRECTION OF

MR. T. PHILIPPE,

AT HIS ROOMS,

WARWICK STREET, GOLDEN SQUARE,

ADJOINING THE CHAPEL,

On **MONDAY** the 25th of **MAY, 1807,**

And Nine following Days, **SUNDAY** and **HIS MAJESTY'S Birth-Day**
excepted,

AT TWELVE O'CLOCK.

May be publicly viewed Four Days preceding the Sale.

CATALOGUES, price 2s 6d. to be had at the Rooms, and at No. 22,
Golden Square.

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any Dispute arise between two or more Bidders, the Lot or Lots so disputed shall be immediately put up again, and re-sold.

II. No Person to advance less than 6d. above Five Pounds, 2s. 6d. and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound in Part of Payment of the Purchase-money; in Default of which, the Lot or Lots so purchased to be immediately put up again, and re-sold.

IV. The Lots to be taken away, with all faults, at the Buyer's Expense, within three Days after the conclusion of the Sale; and the Remainder of the Purchase-money to be absolutely paid on or before delivery.

V. Upon Failure of complying with the above Conditions, the Money deposited in Part of Payment shall be forfeited; and all Lots uncleared within the Time aforesaid, shall be re-sold by public or private Sale, and the Deficiency (if any) attending such Resale shall be made good by the Defaulters at this Sale.

Gentlemen, who cannot attend, may have their Commissions faithfully executed, by their obedient servant,

THO. PHILIP.

The Collection of Drawings, now offered to the public, was begun to be formed by Mr. KNAPTON, in Italy, prior to the year 1730, and from that period to the time of his death, he embraced every opportunity of enriching it, both at home and abroad.

It was further augmented by a considerable Legacy from JOHN HOWARD, Esq. a gentleman of the law, one of the most eminent connoisseurs of his time.

Mr. KNAPTON died in 1778, bequeathing his Collection to the late General Morrison, and it is now laid before the Public without the smallest addition or diminution whatever.

NOTE.

The capital Letters added to some of the Drawings, denote that they were formerly in the Cabinets of

Jonathan Richardson R.

Sir Peter Lely PL.

Richard Houlditch RH.

Prosper Henry Lankrink PHL.

Catalogue.

First Day's Sale.

MONDAY, 25th of MAY, 1807.

Drawings.

ABBATE, NICOLO DELL', *Bolog.*
born 1512, died 1572.

- 3-6 1 CLEOPATRA and her attendants at the burning
of the body of Marc Anthony—a grand
composition of many figures, pen and bistre,
heightened *P.*

ALBANO FRANCESCO, *Bolog.*
b. 1578, d. 1660.

- 2-6 2 Two—three Cupids, *fine pen*, R.H. and an aca-
demy figure, *red and black chalk*, on grey
paper, *heightened*

- 1-0 3 One—three females in the bath—*red chalk*—
very fine

ALBANO.

- 2-8-6 4 One—a Reposo, in the Flight, with two adoring
angels—*red chalk—fine*
- 5 — 5 One—Jupiter and Antiopé—*black chalk—very
fine*
1-11-6 6 One—Charity—*masterly pen*, R. H.

*It is mentioned in the Life of Albano.—See Note
on the back.*

ALBERTI, Cherubino, Rom. b. 1552,
d. 1615.

- 7-6 7 Two—a sybil, *masterly pen*; and Cariatides, in
red chalk—very fine

ALESSIO NEAPOLITANO.

- 1-4-0 8 Two Italian landscapes, with ruins, figures,
and cattle—*red chalk, Ind. ink, and bistre—
vigorous and tasteful designs*

ALGARDI ALESSANDRO, Bolog.
b. 1598, d. 1654.

- 4-0 9 One—a sacrifice—*free pen, Ind. ink, and bistre*
5-6 10 One—an elegant vase—*pen and Ind. ink*

AMON, JOST, Swiss.

A finished design for an escutcheon, or title—
*pen and Ind. ink, on dark distemper, heigh-
tened—dated 1569*

ANESI, PAOLO, Rom. flourished
about 1720.

- 5-6 11 Two Italian landscapes—one with a view of
St. Peter's Church—*red chalk and do. wash*

ARPINAS, Cav. GIUSEPPE D' Neap.
b. 1560, d. 1640.

- 7-0 12 One—Dejanira and the Centaur—*black chalk and Ind. ink—highly finished*

ASSELYN, JAN, CRABBETJE,
Holl. b. 1610, d. 1660.

- 8-0 13 One—the sybil's temple at Tivoli—*pen and Ind. ink*
6-0 14 One—the cascade of Tivoli—*pen, bistre and Ind. ink*

AVANZANO, JACOPO, Bol. flou-
rished about 1370.

- 7-0 15 One—the Madona appearing to St. Austin and another saint—*black and red chalk—R.*

BACCICCI, GIO. BAT, GAULI,
detto, Gen. b. 1639, d. 1709.

- 10-6 16 Two—Moses exposed, and the finding of Moses—*free pen and Indian ink, on brown paper heightened*
6-6 17 One—Lot and his daughters—*pen and bistre—ditto*

BALDI, LAZARO, Rom. b. 1623,
d. 1703.

- 10-6 18 Two saint subjects—one, *pen and bistre, heightened*; the other, *pen and Ind. ink on grey paper, heightened*

BAGLIONI, Cav. GIOVANNI,
Rom. flourished about 1640.

- 15-0 19 Two saint subjects—one, *pen and bistre, on brown paper, heightened, very fine*; the other, *free pen and Ind. ink*

BANDINELLI, BACCIO, Florent.
b. 1487, d. 1549.

- 12-0 20 One—group of three figures, *red chalk, very fine*
 1-2-0 21 Two—a prophet, *broad pen, R. and Dante in a reverie under the sign of Leo—masterly pen—pen designs on the back—P. L. R.*
 2-6 22 One—a man meditating—*red chalk, on distemper ground*

BAROCCIO, FEDERICO, Rom.
b. 1528, d. 1612.

- 3-5-0 23 One—the Flight into Egypt—*pen and Ind. ink, on ochre ground, pencil-heightened—capital*
 15-6 24 One—the Reposo—*pen and Ind. ink—an elegant composition*
 8- 25 One—a study of angels—*pen and Ind. ink, on blue paper, vigorously heightened—R.*
 1-3-0 26 One—the Assumption of the Virgin—*pen, Ind. ink, and red chalk wash—CAPITAL*
 19- 27 Three—A lady's head, *crayons*; a study for the Salutation, *black chalk, R.* and a monk kneeling in a devout attitude, *black chalk, on grey paper, heightened*

BARTOLI, PIETRO SANTO, Rom.
b. , d. 1700.

- 4-6 28 Two—emblematical subject of Time & Eternity, *masterly pen and bistre*; and a cartouche, with a Fame on each side, *pen and Ind. ink*

BARTOLOMEO di San Marco,
FRA. Flor. b. 1496, d. 1517.

- 10-6 29 Two—bust of a man, *black chalk, on brown paper, heightened, very fine*; and bust of an old man of severe countenance, *red chalk, heightened—R.*
- 9-0 30 One—a lady standing, whole length, largely and elegantly draped—*black chalk, on blue paper, stumped and heightened*

BASSANO, JACOPO, Ven. b. 1510,
d. 1582.

- 6- 31 Three large scripture subjects—*broad pen and bistre—one dated 1570*
- 16- 32 Two studies—*black chalk on blue paper, heightened—a girl with a kettle, and a boy drinking*
- 6- 33 Three—a figure laying on a couch, *black chalk and bistre, on grey paper, heightened*; a youth kneeling, *black chalk and Ind. ink, on blue paper, pencil-heightened*; and a dog, *black and red chalk, on blue paper, heightened*
- 15- 34 Two—a female, largely draped, kneeling with a mallet, &c. *black chalk, on brown paper, heightened*; and a male figure, laying on the ground, *broad pen and bistre*
- 1-1-0 35 A study of two figures—one in armour standing, the other sitting—in *crayons, very fine*
- 10-6 36 One—the Rich Man's Feast—*black chalk and Ind. ink, on grey paper, heightened—a spirited design*
- 10-6 37 One—Christ appearing to the Apostles after his resurrection—a *capital grisaille sketch*

BASSANO, FRANCESCO, *called the old, Ven. b.*

- 2-6 38 One—Christ taken in the garden—a group of five figures, four of them in military apparel—*black chalk, on blue paper, heightened*

BASSANO, LEANDRO, *called the young, Ven. b.*

- 5-6 39 One—Circumcision—*fine pen and Ind. ink, on brown paper, heightened, elegant composition*

BASSETTI, MARC ANTONIO,
b. 1588, d. 1630.

- 7-6 40 The Martyrdom of St. Laurence—*masterly pen and bistre—a capital composition of many figures*

BAPTISTA, Giovanni, *Rom. b.*

- 7-6 41 Two Italian landscapes—*red chalk*

- 5-6 42 Two ditto—*free pen*

- 13- 43 Two ditto—ditto—*very fine*

- 3- 44 Two ditto—one pen, the other, *red chalk—fine*

- 4-1-0 45 Two ditto—both pen—*fine*

- 1-3-0 46 Two ditto—ditto—*very fine* 1-3-0

BAU, J. le, 1712.

- 13- 47 Two landscapes—*red chalk—fine*

- 11- 48 Two ditto—ditto—ditto

- 1-5-0 49 Two—one pen and bistre—*fine*

BAUDEWYN, F. *Flem. b. d.*

A landscape—*masterly pen*

BAZZICALUVA, ERCOLE, *Flor.*
about 1620.

- 1-12-0 50 One—Villa delicioza del Francesco Duca di Toscana, dette la Petraja—*fine pen, on vellum*
1-14-0 51 One—a military cavalcade, many figures, *in the same manner*

BEGA, CORNELIUS, *Disciple of*
Ostade, Holl. b. 1620, d. 1664.

- 3-5-0 52 One—lovers in conversation—*black chalk, bistre, and red chalk wash—a masterly design*

BELLA, STEFANO DELLA, *Flor.*
b. 1610, d. 1664.

- 15-0 53 Two—a boat with fishermen, *fine pen and Ind. ink*; and a warrior on horseback, *free pen*
-15- 54 Two of battles—*fine pen*—one with *Indian ink*
-15- 55 Two—a cardinal on horseback, *fine pen*; and a theatrical representation, *pen and Ind. ink*
-7- 56 Two—an emblematical subject, and angels carrying the holy handkerchief—*both pen and Ind. ink*
1-7-0 57 Three—Europa, Leda, &c.—*all fine pen*
1-3-0 58 Four—St. Francis, P. L. R. H. R. *fine pen*; a sybil, *pen and bistre*; two saints walking, *pen, R. H. and St. Jerome, fine pen*
2-0-0 59 Two—an Italian sea-port, with many figures, &c. and a girl playing with a dog—*both fine pen*

BELLINO, GIOVANNI, *Ven.*
b. 1421, d. 1510.

- 1-2-0 60 One—a landschape—a figure is sitting on the ground conversing with three others, two of them standing, and one kneeling—*pen—R.*
N. B. Two lines of inscription at bottom.

BELLINO.

- 5-6 61 One—the Wisemens' Offering, with a large suite—*free pen, arched at top—R.*
 - 16-0 62 One—Madona sitting on a throne—on her right hand stand St. Peter and St. Francis, and on her left St. Paul and another saint—*pen and bistre—R.*

BELLINO, JACOPO, *Ven. Father of Giovanni—flourished about 1420.*

- 1-7-0 63 One—Christ going to be crucified—*pen—R.*
 - 3 — 64 One—the Crucifixion—*red chalk—R.*

BERCHEM, NICOLAS, *Holl. b. 1624, d. 1683.*

- 12 — 65 One—a landschape, a *ricalco*, in *red chalk—fine composition*
 11 — 66 Two—an officer, back view; and a peasant, ditto—both whole length, in *red chalk*
 3-3-0 67 One—a landschape with two shepherdesses, one of them spinning on a rock—beside them are two sheep and two dogs—*fine pen and bistre*
On a large stone, in the middle, is an inscription in Dutch, with Berchem's name, and date 1656
 3-5-0 68 One—landschape, with figures and loaded mules, &c.—*red chalk—a beautiful composition*
 12-12-0 69 One—an upright landschape—a shepherd on a mule driving a flock of sheep, before which another on foot is piping, his dog beside him—*a charming composition, pen and bistre, dated 1655*
 27-6-0 70 One—a landschape with a shepherd resting his back against a large tree—near him are an ox, two goats, and one sheep—*pen, bistre, and Ind. ink, touched with great spirit, and producing a brilliant effect, dated 1656*

BERETTONI, NICCOLO, *one of the best disciples of Carlo Maratte, born about the middle of the 17th century.—He died young.*

- 9 - 71 One—The Assumption of the Virgin, *composed in a grand stile, pen and red chalk wash, heightened; and a boy's head, natural size, red and white chalk, on blue paper*
- 6 - 72 An emblematical design for a ceiling—Time devouring his Children; and the Fatal Sisters, under the Sign of Capricorn—*pen and bistre, heightened—a fine composition*
- 11 - 73 A design for a ceiling—Christ ascended into a Glory of Angels—*free pen and Ind. ink—ditto—a circle*

BERNINI Cav. LORENZO, *the Statuary, b. 1598, d. 1680.*

- 12 - 74 Two figures in conversation, characters, under the Sign of Capricorn; *pen and bistre—R.*

BERTINI, Gabriel—*ignoto.*

A soldier conducting a lady—*half figures, a masterly sketch, pen and bistre*

BIAGGIO PUPINO BOLOGNESE,

An artist of transcendent merit, who lived in the Augustan age of painting, but hardly known, being but slightly mentioned even by Malvasia.

- 2 - 75 One—Christ healing the Lame, &c.—*free pen and bistre, on blue paper, vigorously heightened—R.*

- 3-6 76 One—a figure carried to the sepulchre; a composition of five figures—*without drapery, as was the custom with Raphael in his first conceptions—masterly pen*
- 13- 77 Two—military figures marching with quick steps followed by two women and a child; an elegant composition of nine figures, *broad pen and Ind. ink, vigorously heightened*; CAPITAL—P.L. R.—a trophy, *red chalk and bistre, heightened*
- 1-5-0 78 One—The Marriage of the Virgin—an elegant composition of thirteen figures—*masterly pen and bistre with Ind. ink, vigorously heightened*
- This design has been mistaken by some for Raphaels, and indeed it unites his great stile with the graces of Parmeggiano.*
- 2-0-0 79 One—an elegant piece of architecture, in and before which a great number of figures, are attending a sacred ceremony—a *design of equal merit, and executed in the same manner as the preceding article—R.H.*

BIANCHI, PIETRO, *Bolog. beginning of the last century.*

- 5- 80 One—Mater septem dolorum appearing to two Saints—*pen, bistre, Ind. Ink. and red chalk wash*
- 81 One—a landscape, with two hermits—*crayons*

0-18-0 } BISCHOP, JOHN, *Holl. b. 1646, d, 1686.*

- 82 Two—portrait of Girolamo Moneglia, a Genoese nobleman, *after Vandyke, pen and bistre*; and a ruined tower, or monument, *in the same manner*

BLOMAERT, ABR. *Holl. b. 1554, d. 1647.*

- 11- 83 Three—Hagar in the Desert; a magdalen; and an hermit in his cell—*all pen and Ind. ink.*
 3- 84 One—the raising of Lazarus—*pen and Ind. ink, on green ground—fine composition.*

BOL, FERDINAND, *Holl. Disciple of Rembrandt, b. 1611, d. 1681.*

- 7-17- 85 One—the interior of a room, with the Holy Family, the Madona à la Zingana suckling the child—*pen, Ind. ink, and red chalk wash— a capital finished design, producing a most admirable effect*
It has been etched by the artist.

BOISSIEU, J. J. DE, *a French artist of the last century.*

- 4-0-0 86 One—view of the general hospital at Lyons, &c.—*pen and Ind. ink—very fine—dated 1768*

BOLOGNESE, Giov. Francesco Grimaldi, detto IL, *Bol. b. 1606, d. 1680.*

- 19- 87 One—a landscape, with bathing nymphs—*red chalk—very fine*
 -16- 88 Two—landscapes—*masterly pen*
 -15- 89 Two—a landscape; studies of females figures; a landscape on the back—*all free pen*
 -9- 90 Two—a landscape, *free pen*; a group of thirteen figures, *ditto*; other figures on the back, *pen and bistre*
 -2-0 91 A long landscape—*masterly pen*
 8-6 92 A larger ditto—*ditto*

BOLOGNESE.

- 17 - 93 A landscape—two figures sitting in conversation on the foreground—*ditto*—R.
 4-5-0 94 A large and capital landscape—*ditto*, with bistre

BONESI GIO. GIR. Bol.

- 1-12-0 95 Two—the salutation, *pen and bistre*; and Madonna and child, with St. Martina, *black and red chalk, with Ind. ink*

BORESOM, A. VAN, Holl. Disciple of Rembrandt.

- 1-4-0 96 Two—a schuyt, with her mast on the deck, and a row galley, lying on her oars—*both free pen and Ind. ink*
 3-13-6 97 One—a romantic landscape; a town, partly built on the top of a rock—*masterly pen and Ind. ink, tinged with colour—very fine and tasteful*

BOSCOLI, ANDREA, Flor. b. 1553, d. 1515.

- 3 - 98 Two figures at prayer, kneeling—*pen and Ind. ink—R.*

BOTTICELLI, SANDRO, Flor. b. 1437, d 1515.

- 4-6 99 One—bust of a young man—*metal point, or brown ground—very fine—R.*
 8- 100 One—a similar bust—in the same manner heightened—R.

BOUCHARDON, EDME, *French,*
last century.

- 9 - 101 Three—Madona and child, with a female saint and angels—*red chalk, and ditto wash, a circle*

BOUCHER, FRANCIS, *Fr. last*
century.

A design for a fountain, *red chalk*; and a naked figure, in a landschape, asleep—*black chalk, and stump, heightened*

- 5-6 102 Two—an Italian landschape, with ruins, *black chalk, on blue paper, heightened*; and a landschape, with figures and cattle—*free, in red chalk*

- 3-6 103 Two academy figures; a female, *red chalk, heightened*; and a man, *black chalk, on blue paper—ditto*

- 5 - 104 Two—the immaculate Conception, or Madona in a glory, standing on a crescent, and treading on the serpent, *black chalk, on blue paper, heightened*; and a landschape, the Sybil's temple, at Tivoli—*in crayons*

- 1-15-0 105 One—a CAPITAL landschape, with two shepherds driving a flock of sheep—*an elegant and masterly design, in black chalk and Ind. ink, on grey paper, heightened—the scene is mountainous and rocky, with trees, and altogether exhibits a performance equal to the greatest paysagist of any country; and, had we not indisputable proof of the versatility of the artist's talents, we should hardly suspect this landschape to be the production of Boucher, whose engraved works we regard with so little satisfaction, and which it is not unfair to impute to a national taste, which could relish such trash*

BOURDON, SEBASTIAN, *Fr. b.*
1616, *d.* 1671.

- 11 - 106 One—a classical landscape, with fig.—*masterly black chalk and Ind. ink*
10-6 107 One—Repose in Egypt, with Elizabeth and St. John—*red chalk, and ditto wash—capital*

BOURGOGNONE, JAC. CORTESI,
detto, b. 1621, *d.* 1676.

- 2-2-0 108 Two—of battles; one with himself as an ensign, *pen and bistre*; the other, *pen and Ind. ink*
9 - 109 Two—of battles—*free pen and Ind. ink—one RH.*
13 - 110 Two—one a battle, *capital*; the other a camp scene, *both pen and bistre*
1-2-0 111 Two of patriarchal journeyings, *both masterly*; one *with Ind. ink*
3-6-0 112 Two—a landscape, with two gentlemen on horseback, travelling, *pen and Ind. ink*; and a Scripture battle, with Jael pointing to the dead body of Sisera, *pen and bistre*
1-1-0 113 Two of battles—one, *masterly pen and bistre*; the other, *pen and Ind. ink*; a fortress attacked
1-2-0 114 One ditto—the attack of a bridge—*pen and Ind. ink—very fine*
1-4-0 115 One—shepherds removing with their flock and effects—*pen and Ind. ink—ditto*
1-1-0 116 Two of battles—one, *pen and bistre*; the other, *pen and Ind. ink—ditto*
1-2-0 117 Two of ditto, *masterly pen*; one *with bistre*
1-14-6 118 Two—a landscape, with figures on horseback, seeking shelter from a storm, *pen and bistre*; and a landscape, with figures fishing, *pen and Ind. ink*

BOURGOGNONE.

- 1-1-0 119 Two—a battle, *pen and Ind. ink*; and a group of dead soldiers, with friars confessing a dying officer, *free pen*; a triumph on the back, *red chalk*
- 1-4-0 120 Two—a battle, *masterly pen and Ind. ink*; and a ditto, by *Van Bloemen, in bistre*

End of the First Day's Sale,

Second Day's Sale.

TUESDAY, 26th of MAY, 1807.

BOURGOGNONE.

- 9 - 121 THREE, various—*masterly pen sketches*
 4-6 122 Three, ditto—one ditto, and two red chalk
 1-1-0 123 Two—shepherds removing with their cattle,
 &c.—*masterly pen*
 1 — 124 Two, various—*pen sketches*, each on both sides,
 one with Ind. ink
 1-5-0 125 Three, ditto—ditto on both sides, two with bis-
 tre and Ind. ink

BRANDI, JACINTO, *Cav. Rom.*
b. 1633, d. 1691.

- 5-6 126 Two—St. Paul, half length; and several saints
 in a landscape, praying—*masterly pen de-*
 signs
 5-6 127 One—the portrait of Machiavel, after Titian—
 black chalk, stumped and heightened—R

BREBIETTE, P. *Fr.* *flourished early*
in the 17th century.

- 16-0 128 One—landscape, with satyrs pursuing nymphs
 into the water—*red chalk, very fine*

BRENTEL, FRED. *Germ. disciple
of W. Baur.*

- 0-17-0 129 One—females, elegantly draped, dancing round
a vase—*fine pen, bistre and Ind. ink*

BRAMER, LEONARD. *Holl.
b. 1569, d.*

- 1-1-0 130 One—a gentleman and lady sitting with many
books before them—*pen and bistre—fine
effect. On the wall is a Latin inscription*

BREUGHEL, *Flem.*

- 11- 131 Two Italian landscapes—Castle of St. Angelo
—*free pen; and buildings—pen on blue dis-
temper*
- 11- 132 Two studies of figures—*masterly pen and Ind.
ink*
- 1-4-0 133 One of ditto, *with bistre and indigo—fine*
- 15- 134 One ditto—*on russet paper, pen and Ind. ink,
heightened—ditto*
- 5- 135 One—a landscape with many figures—*pen
and Ind. ink, with a little colour—on gray
distemper, heightened*
- 11- 136 One—a landscape, view on the Scheldt, with
boats and figures—*masterly pen and Ind. ink,
&c.—very fine*
- 1-1-0 137 One—a landscape on the bank of the Scheldt,
a windmill and cabaret with many figures,
and figures in boats going to cross the river
—*delicate pen and colours, minutely finished*
- 2-4-0 138 One—a landscape with many figures, some on
horseback, others in a waggon, and on foot,
going to and returning from market—*deli-
cate pen and colours, highly finished—a lively
scene—RH.*

BREUGHEL.

- 2-4-0 139 One—a landscape, a village surrounded with trees, on the bank of a river, with boats and figures on board, and a punt setting off with passengers and cattle—*fine pen and colours, minutely finished*—RH.

BRIL, PAUL, *Flem. b. 1554, d. 1656.*

- 11-0 140 An Italian landscape, with ruins—*fine pen and Ind. ink, dated 1618*—R.
 16- 141 A landscape with large trees in the middle of the fore ground, figures, &c.—*masterly pen*
 3-6-0 142 An Italian landscape—*broad pen and indigo, dated 1617*—a pen landscape on the back—RH. 65 3-6-0

BURINI, ANT. *Bol. 17th century.*

- 2-6 143 One—naked boys—*red and black chalk, on blue paper—sketches on the back*
 14-0 144 Two—busts of the Apollo Belvedere, *red and black chalk, very fine*; and a design, by CH. LE BRUN, for a vignette, *pen and Ind. ink, on blue paper, heightened*

BYRON, LORD, *18th century.*

- 1-1-0 145 A landscape, with a horse-race, *in colours, dated 1722*

CALANDRUCCI, GIACINTO, *Palermo, d. 1707.*

- 8- 146 One—Abraham putting away Hagar—*red chalk*

CALIARI, PAOLO VERONESE,

b. 1532, d. 1588.

- 10 - 147 Two *masterly pen* sketches—one, *with bistre, a sketch for his famous picture of the Christian Mythology*—PL.
- 15 - 148 One—Bathsheba going into the bath, a fine composition of ten figures—*masterly pen*
- 11 - 149 One—the Last Supper—*pen and Ind. ink—very fine*
- 13 - 150 One—a garden scene, octagon—*pen and bistre—ditto*

CALLOT, JACOMO, *Flor. b. 1592.**d. 1635.*

- 11 - 151 Three *masterly pen* designs
- 5 - 152 Two—studies of horses, &c.—*black chalk—very fine*
- 1-11-0 153 One—a prince with his attendants on horse back—*black chalk*—CAPITAL—R.

CAMPAGNOLA, DOMENICO,

Venet.

- 1-1-0 154 One—a landscape with figures—*masterly pen*—CAPITAL—PL. R.
- 12 - 155 Two *free pen* landscapes—R.

CANALETTI, ANTONIO, *Venet.*

- 7-7-0 156 One—a Venetian view—*masterly broad pen and Ind. ink*—CAPITAL
- 2-6 157 One—a sketch of the banquetting-house, &c.—*pen and Ind. ink*

CANGIAGIO, LUCA, Gen. b. 1527,
d. 1585.

- 3-11-0 158 Two—the Holy Family, *fine pen and bistre*;
 and an archer, *masterly pen*
 1-10-0 159 Two—Venus and Cupid asleep in a landscape,
 and Charity—*masterly broad pen and bistre*
 ~ 12 - 160 One—Cupid vanquishing the satyr, Venus and
 three other naked females standing by—a
grisaille pen design—very fine
 1 — 161 One—the Holy Family—*masterly broad pen*
 and *bistre*
 1-4-0 162 One—the Madona and Child—*pen and bistre*
 —*very fine*
 1-6-0 163 One—the Rape of the Sabines, a great number
 of figures, *cubic forms—pen and bistre—do.* 33
 1-1-0 164 One—Prometheus—*broad pen—with the print*
by Rogers
 1 — 165 One—Christ ill-treated—*masterly pen and*
bistre
 1 — 166 Two—an apostle largely draped, standing; and
 a laureated warrior, whole length—*both pen*
 and *bistre*
 1-18-0 167 One—Apollo and the Muses—*masterly pen*
 and *bistre—a fine composition*

CANINI, ANGELO, Rom. about
1650.

- 4 - 168 Two—a saint looking up, and Cupid—*bistre,*
on ochre ground, heightened

CANTARINI, SIM. da Pesaro, Bol.
disciple of Guido, b. 1610, d. 1648.

- 1-6-5-0 169 One—Cupids playing with a lamb, *red chalk,*
capital, with the print by Bartolozzi, in
Mr. Rogers's book 10-0

CANTARINI.

1-9-6 170 One—the Marriage of St. Catharine, *black chalk, on blue paper, heightened*; a saint praying, and two angels standing by, on the back—*red chalk, heightened*

6-6 171 One—a saint-subject—*masterly pen*

CANUTI, DOM. MARIA, Bol.

b. 1623, d. 1678.

-11- 172 One—boy's head, *red and black chalk—very fine*

1-7-0 173 One—Jupiter and Calistho, *pen, Ind. ink, and red chalk wash—very fine*

CARACCI, AGOSTINO, Bolog.

b. 1558, d. 1602.

-9- 174 Two *masterly pen* landscapes—one with figures

3-10-0 175 One—a boy carrying the sword of Mars—*masterly pen*

It is engraved in Mr. Rogers's book.

-10- 176 One—a *masterly pen* landscape

1- 177 One—*ditto*—a romantic scene, a castle on the top of a rocky hill

-7- 178 One—*ditto*—classical, with antient buildings and trees

-11- 179 One—a priest officiating at the altar—*fine pen and bistre*

1-1-0 180 Two—The angel Gabriel, *pen and Ind. ink*; and a leaf of various *pen sketches*

CARACCI, ANIBAL, Bol. b. 1560,

d. 1609.

3-13-6 181 One—a landscape with figures, a man watering his mule, *masterly pen—a tasteful composition*

CARACCI, ANIBAL.

- 2-2-0 182 One—a *pen* landscape, with figures
 2-9-0 183 One—*ditto*
 -15- 184 One—*ditto*—a romantic scene, buildings on the top of a rock—*very fine*
 1-12-0 185 Two—a *masterly pen* landscape, a study of two heads on the fore-ground; and a landscape, *in red chalk*
 1-3-0 186 One—studies for a suckling child—*red chalk, on blue paper, heightened*
 3-15-0 187 One—Venus asleep in a landscape, Cupid pulling a branch from a tree to make a bow of—*red chalk*—CAPITAL
 3-15-0 188 One—a leaf of various sketches; old man and child, *with bistre*, boy with a lamb, head of a dog, &c. On the back, *in a line*, are heads of character of antient and modern Romans, *masterly pen*, with an etching of the modern heads—a *curious design*
 2-2-0 189 One—bust of a youth, profile, in a bonnet, *red chalk, on brown paper, heightened*
 -12- 190 One—an academy figure—*red chalk, from the collection of K. Cha. I.*
 1-2-0 191 One—an academy figure of a lusty female—*red chalk.*
 9-9-0 192 One—Cupid on an altar, easing himself on his bow, with three heads of character—*masterly pen—very curious*
 9-11-6 193 One—a robust Cariatide—*pen and bistre*
 4-4-0 194 Two—The Judgment of Hercules, *pen, bistre, and Ind. ink*; and Venus and Cupid, a varied Design for the same story—*red chalk and ditto wash, with Ind. ink*
 12-6 195 Three—a man's head in a cap and feather; studies of hands, &c. and a ram's head—*all in red chalk*
 1-1-0 196 One—a young man tying on his sandals—*masterly pen*

CARACCI, ANIBAL.

- 1-7-0 197 One—Venus, Cupid and satyr—*free pen, Ind. ink, and red chalk wash*
- 1-7-0 198 One—Satyrs discovering two naked females asleep—*pen and bistre, very fine*

CARACCI, ANTONIO, *natural son of Agostino.*

- 4-5-0 199 One—the Madonna in a glory of angels, presenting the scapulary to a kneeling saint—*pen and Ind. ink, on pink ground, vigorously pencil-heightened—a capital design*

CARACCI, LODOVICO, *Bolog.*
b. 1555, d. 1619.

- 10-6 200 One—a boy with his horn-book—*free pen and Ind. ink*
- 16- 201 One—bust of a young man, size of life—*red chalk, fine—R. * P.S.*
- 5-10-0 202 One—Caracci's academy, *masterly pen—a curious design*
- 1-12-0 203 One—Madona and Child, *red chalk, on blue paper, heightened, fine; an angel's head, red chalk, on the back*
- 2-12-6 204 One—the Madonna and Child, *fine pen and bistre, on ochre ground, heightened—CAPITAL*
- 9- 205 One—Madona and Child—*black chalk, very fine—R.*
- 15-1 206 One—a river god—*red chalk, stumped, very fine—R.*
- 3-3-0 207 One—a leaf of pen sketches, *elegant female airs of heads*
- 5-6 208 One—a cook holding up game—*black chalk, on blue paper, heightened, R.—a sketch on the back*

CARBONE, BERNARDO, *Genoese.*

- 12 - 209 Two—the Nativity, and Flight into Egypt—
fine pen and bistre—ovals
 11 - 210 Two—the finding of Moses, *a circle*; and a
 female with a dog, emblem of Fidelity, within
 a grotesque, *in the same manner*

CARDI, LODOVICO, *detto CIGOLI,*
Flor. b. 1559, d. 1613.

- 9 - 211 One—design for the figure of our Saviour in
 the baptism in the River Jordan—*pen and*
Ind. ink, vigorously heightened
 12 - 212 Two—the Marriage of St. Catharine, *pen and*
bistre, fine; and a *grisaille sketch* of several
 figures
 1-8-0 213 One—a man's head of character—*red, black,*
and white chalk, on blue paper, very fine

CAROBBIN.

- 1-7-0 214 One—a saint on the clouds supported by three
 angels, *masterly pen and indigo—very fine*

CARPI, ALESSANDRO, *Bolog.*

- 17-0 215 One—a frieze of boys carrying implements of
 war—*pen and Ind. ink, on blue paper, height-*
ened—fine

CARPI, GIROLAMO *da Bolog.*
about 1550.

- 1-2-0 216 Two leaves of *pen studies, on both sides—very*
fine
 1-1-0 217 Three ditto, *ditto—ditto*

CARPIONI, Ven.

- 4— 218 Two of whole length figures, largely draped,
red chalk
5— 219 Two—lady and child, and a leaf of studies—
ditto
2— 220 Two leaves of masterly sketches—ditto, very
fine

CASSALINI, CARLO, Bolog.

- 11— 221 One—Diana with her attributes, black chalk
and bistre, a design for a ceiling—fine
— 10— 222 One—the Triumph of Venus, with Naiads and
Tritons, in the same manner—fine
— 11— 223 One—the Triumph of Flora, ditto—ditto
10-6 224 One—Iris and Eolus, ditto—ditto

CASANOVA.

- 15— 225 Pair—dead game, &c. pen and chalks, with a
little colour, on blue paper—fine
1-14-0 226 Pair—hen and chickens, and cats, in the same
manner
1-6-0 227 Pair—a horse and dogs with game; and a
shepherdess with sheep, an ass, and three
piping boys in a landscape, in the same
manner
1-5-0 228 One—a young shepherd, with sheep, goats,
and a dog, in the same manner—very fine

CASTIGLIONE, GIOV. BENE-
DETTO, Gen. b. 1616, d. 1671.

- 1-5-0 229 One—Shepherds driving home their cattle, &c.
a woman with two children on horseback,
pen and red chalk-wash—very fine

CASTIGLIONE.

- 10 — 230 Two—a landscape with figures, *sketches on the back, pen and bistre*; and studies for Noah sacrificing, *pen and Ind. ink*
- 1-11-6 231 Two—domestic fowls, and wild animals—*free pen and bistre*
- 2-11-0 232 One—Pan sitting, *Ind. ink—very fine*
- 1-10-0 233 One—sketches of various dogs, *in turpentine—very fine*

CAVEDONE GIACOMO, *Bolog.*
b. 1580, d. 1660.

- 4-6 234 Two historical or saint-subjects, *masterly pen and bistre*
- 1-1-0 235 One—a group of dead children and of angels, *pen, red chalk, and bistre—a masterly design*
- 15 — 236 One—the Nativity—*red chalk, pen and bistre, heightened, producing a fine effect*

VARIA.

- 1-1-0 237 One—the battle of the Amalekites, by HvE—*Ind. ink, on blue distemper, pencil-heightened and very highly finished, dated 1542—a curious drawing*
- 1-2-0 238 One—Neptune holding a council, a composition of nine figures, *pen and Ind. ink, on blue paper, pencil-heightened and very highly finished—ignoto*

End of the Second Day's Sale.

Third Day's Sale.

WEDNESDAY, 27th of MAY, 1807.

CECCO BRAVO, (*Francesco Montelatici, better known by the name of,*) *Flor.*
d. 1661.

He was an Artist of very prolific genius in the representation of fantastic subjects, which by the Amateurs are called his Dreams: they are usually executed in red and black chalk, with infinite spirit, and certainly possess great merit.

- 12 - 239 THREE various—two conversations, and a female kneeling
- 7-6 240 Two large dreams
- 2-5-0 241 Two ditto
- 2-5-0 242 Two ditto
- 1 — 243 Two ditto
- 1-3-0 244 Two ditto—*pleasing compositions*
- 1-2-0 245 Two ditto—a midnight dream, &c.
- 1-1 — 246 Two ditto, ditto—*very fantastical*
- 3 — 247 Two ditto, conversations—*fine*
- 1-2-0 248 Two ditto—*elegant*

CHERON, LOUIS, *Fr. b. 1660,*
d. 1713.

- 13- 249 Two landscapes, Italian views, *in a great stile, masterly pen and Ind. ink*
 1-8-0 250 Two ditto, the Farnese and Falconieri palaces, &c. *ditto*
 1-7-0 251 Two scripture subjects of the Old and New Testament, *in a grand and simple manner—red chalk and bistre, on blue paper, heightened*
 - 13- 252 One—Bathsheba—*pen and Ind. ink, on brown paper, heightened—in the same stile*
 2-15-0 253 Two—Christ and the Samaritan woman, *pen and Ind. ink, on blue paper, heightened; and Theseus lifting the stone in quest of his father's sword, black chalk and bistre, with a pentimento, in the same stile*

CIGNANI, CARLO, *Bolog. b. 1628,*
d. 1727.

- 11-0 254 Two—Madona and Child, *black chalk, oval; and a naked boy sitting, red chalk and ditto wash, heightened—both fine*
 - 10- 255 One—the Cardinal Virtues, Faith Hope and Charity, &c. *in one composition—black chalk, with stump, very fine*
 - 8-6 256 Madona and Child, *red chalk, stumped, ditto*
 6- 257 One—the Holy Family, with St. John and adoring angels—*pen and Ind. ink, with indigo, pencil-heightened, ditto*
 2-5-0 258 One—the Flight into Egypt—*black chalk, stumped, ditto*

CITTADINI, PIETRO FRANCESCO,
Milanese, b. 1615, d. 1682.

- 8 259 One—a landscape, with the story of Hippomanes and Atalanta—*masterly pen*

CITTADINI.

- 1-1-0 260 One—a landscape, with a peasant leading a loaded ass—*pen and Ind. ink, on brown paper, heightened with ochre—a fine and masterly design*

CLAUDE LORRAINE, *b.* 1620,
d. 1682.

- 1-1-0 261 Two—the Triumphal Arch of Titus and Vespasian, *free pen and bistre*; and a sketch, *in black chalk and bistre*
- 4 - 262 Two *free pen* studies—one *with pink*
- 1-7-0 263 Two studies of columns, one with figures—*free pen—R.*
- 1-7-0 264 Two—the interior of the Coliseum, *black chalk, with bistre*; and a landscape, with a procession of Cardinal Rospiglioso, 24th December 1674, a great number of figures, *free pen—a curious design*
- 18 - 265 One—Ruins of an ancient temple, &c. with figures—*pen and bistre*
- 1-1-0 266 One—three columns, with figures, *in black chalk, dated 1682, with Claude's name*
This is supposed to be one of the last drawings he made, as most authors agree that he died in this year.
- 9 - 267 Two studies of columns—*pen and bistre*
- 11-11-0 268 One—the Rape of Europa, *pen and Ind. ink, CAPITAL—from Richardson's collection*
- 5-15-6 269 One—a CAPITAL landscape, a large place or square in a city, with figures—*very fine, pen and Ind. ink*

CLEEF, JOAS VAN, *Flem. d.* 1536.

- 15 - 270 One—a scripture subject—the priests of Baal consumed by fire from Heaven—*fine pen, Ind. ink, and red chalk-wash, highly finished*

CLERISSEAU, *Fr. last century.*

- 1-4-0 271 Two Italian landscapes, *in colours*
 - 12 - 272 One—an Italian landscape, *ditto*
 - 18 - 273 Two ditto, *pen, Ind. ink, and bistre*—one with
 ruins
 10-6 274 One ditto—ruins—*pen, Ind. ink, and bistre,*
 heightened
 11-0 275 One ditto—ruins—*pen and Ind. ink, on grey*
 distemper
 1-12-0 276 One ditto—ruins *pen and colour*

CONCHA, SEBASTIANO, *Neap.*

b. 1680.

- 11 - 277 Two—the Nativity, *an elegant composition,*
 illuminated by the Child, and producing a
 fine effect, red chalk, on blue paper, height-
 ened ; and a flying angel, pen and Ind. ink

COOK, *called the Old.*

- 5-6 278 Two—bacchanalian boys, with a goat ; and a
 sketch for the title of a book—*red chalk and*
 Ind. ink, pencil-heightened
 - 12 - 279 One—Madona and Child, with St. John and
 his lamb, *pen, Ind. Ink, and oil colour—a*
 fine composition
 2-5-0 280 Two—a monkey admiring himself in the wa-
 ter, and a group of four monkeys—*Ind.*
 ink, fine
 3-12-0 281 Two—a monkey chained to a rock, a sea mon-
 ster approaching him, *a travestie of the fa-*
 ble ; and a peasant, with two monkeys, a
 dog and a cat, all fine, in Ind. ink

CORNEILLE, MICHEL, Fr.

- 8- 282 One—Flora in the air supported by two Genii, scattering her flowers—*red chalk and ditto wash, pencil-heightened, very fine*
- 1-3-0 283 Two—a tasteful landscape with figures, in the style of Anibal Caracci; and a poetic subject, *masterly red chalk*
- 1-8-0 284 Two *tasteful* landscapes in the style of Caracci, with figures, in the same manner
- 1-8-0 285 Two ditto, with figures, in the same taste—one *red chalk*, the other *masterly broad pen*
- 2-2-0 386 Two ditto, ditto—*both broad pen*
- 3-5-0 287 One—the Flight into Egypt, *red chalk, pen, and Ind. ink—CAPITAL*

CORREGGIO, ANT. ALLEGRI,
detto, Parma, b. 1494, d. 1434.

- 17- 288 One—a design for a candelabrum, *red chalk—P.L. R.*
- 2-3- 289 One—a ditto for a fountain, *curious, ditto—R.*
- 2-10-0 290 One—ornaments and figures over an arch, *red chalk, very fine—P.L. R.*
- 15- 291 One—a naked Venus laying — *red chalk, stumped and heightened*
- 1-1-0 292 One—the Madona, with two saints adoring the Child, *fine red chalk—R.*
See note on the back.
- 2-11-0 293 One—a sketch for one of the prophets in the cupola of Parma — *red chalk—a similar sketch on the back—R. P.S. **
- 2-10-0 294 One—Holy Family, *red chalk, ditto wash, and bistre, most beautiful—R.*
- 1-2-0 295 One—the marriage of St. Catharine—*pen, Ind. ink and red chalk wash, on blue paper, heightened—very fine*

CORREGIO.

- 2-6-0 296 One—a cupola-head of a woman, *supposed one of those in the dome at Parma—black chalk, stumped and heightened—P.L. R.*
See note on the back.

CORTONA, PIETRO BERETTONI,
da. Rom. b. 1596, d. 1669.

- 8-6 297 One—the prophet devoured by a lyon—*masterly pen and bistre*
 - 13-6 298 One—Venus presenting the armour to Æneas, *pen and Ind. ink, heightened—CAPITAL*
 - 11- 299 One—a sacrifice, *fine pen and bistre; a sketch for the same subject on the back, fine pen—P.L.*
 - 10-6 300 Two—an antient naval combat, *black chalk; and a satyr, in red chalk—a design for stucco in one of the rooms of the Palazzo Pitti at Florence*
 1-8-0 301 Two—Jael and Sisera, *broad pen, bistre, and Ind. ink, very fine; and a sketch of warriors heads, free pen and bistre*

COSTANZA, PLACIDO, *last century.*

- 16- 302 Two—an architect presenting a plan to the Pope, *black chalk; and a conversation, red chalk*
 1-11-6 303 One—the Persic sybil sitting on a cloud, *black chalk, on distemper ground, heightened—very fine*

CRETI, DONATO, *last century.*

- 1-4-0 304 Two—the Holy Family—*fine pen*

DADDI, BERNARDO, *Flor. d.* 1380.

- 3-10- 305 One—St. Silvester, Papa, sitting—*pen, Ind. ink,*
and red colour, blue back ground

DE HEEM, CORNELIUS, *Antw.*

17th century.

- 11 - 306 One—a table with fruit, flowers, &c.—*black*
chalk—RH.

DELLA BELLA—*see* BELLA,

DIEPENBECK ABRAHAM, *Flem.*

b. 1607, *d.* 1675.

- 5-6 307 One allegorical subject—*pen and Ind. ink vi-*
gorously heightened

DUBOIS, Simon, 17th century.

- 2-14-0 308 One—a sheet of *spirited* figures, both horse and
foot, for the composition of battles—*ochre,*
with turpentine

DOLOBEL, NICOLO.

- 19 - 309 One—Italian *landschape*, ruins, with figures—
pen, bistre, and Ind. ink, with a tinge of co-
lour—fine

DOMINICHINO, *Domenico* ZAMPI-

ERI, *detto, Bol. b.* 1581, *d.* 1641.

- 2-8-0 310 One—the Death of St. Cecilia—*pen and Ind.*
ink, on grey paper, heightened—CAPITAL

- 13 - 311 Two apostolic figures standing, largely draped,
black chalk—one upon blue, the other on grey
paper—heightened

DOMINICHINO.

- 8- 312 Two—Cupid riding on a dolphin—*black chalk, on brown paper, heightened; and a lady's head—black chalk, on blue paper—R.*
- 3-3-0 313 A pair of elegant landscapes—*pen and Ind. ink, on blue paper—heightened*
- 3-7-0 314 One—the Martyrdom of St. Catharine—*pen, red chalk, and wash—CAPITAL*
- 3-13-6 315 Two—studies for St. Jerome, &c.—*black chalk, on blue paper, heightened*
- 12 - 316 Three—St. Matthew, and two studies of antient Roman soldiers—*all red chalk*
- 1-4-0 317 Two female heads, larger than life—*black chalk, on grey paper, heightened*

DOSSO, DA FERRARA, *flourished early in the 16th century.*

- 2-18-0 318 One—St. Jerome—the book he is reading in rests upon the lyon's head, near him stand St. Francis and St. Nicholas, who points to the child within a star, surrounded by a glory of angels—*Indian ink, on distemper ground, pencil-heightened, and highly finished—CAPITAL*

DU SART, CORNELIUS, *Holl. Disciple of Ostade.*

- 3-7-0 319 One—a landscape, with figures before the door of a school, where the children are at play; a man is playing on the hurdy-gurdy to a dancing dog—*one of the best and most pleasing subjects of this master—pen and Ind. ink*

DURER, ALBERT, *Germ. b. 1471,
d. 1528.*

- 17-0 320 Two—*Lucretia, pen and Ind. ink, on a chocolate-colour distemper, pencil-heightened, and highly finished, dated 1510; and a lady standing, free pen*
- 17- 321 One—*portrait of a young man in a slashed bonnet, black chalk, on russet ground, heightened—very fine*
- 12-6 322 One—*two naked females sitting, just come out of the bath—Ind. ink, on blue distemper, pencil-heightened, and highly finished*

ECCHOUT, GERBRANDT, *Van-
den, Disciple of Rembrandt.*

- 10-6 323 One—*portrait of a gentleman sitting in a chair, black chalk, on blue paper, heightened—very fine*
- 5-5-0 324 One—*a landscape, a wood-scene, masterly pen, Ind. ink and colour—a spirited sketch*

ELSHEIMER, ADAM, *German,
b. 1574, d. 1620.*

- 14- 325 One—*a small landscape, a wood-scene, pen and Ind. ink, pencil-heightened—fine effect*
- 3-3-0 326 One—*a landscape, an extensive open view rising on the right with thick wood, pen, Ind. ink, and distemper, heightened—ditto*
- 7-7-0 327 One—*a ditto; on the foreground is a piece of water with figures fishing on the banks; near the edge is a wood, behind which the ground rises, with buildings—pen, Ind. ink, and bistre, with some colour, touched with great skill and effect*

ELSHEIMER.

- H* 8-10-0 328 One—a capital landscape, a park-scene, with an antient castle surrounded with trees; in the open space are figures with cattle and sheep, and farther off a man ploughing; the plain terminates with wood, behind which the ground rises—a silvery morning scene—*pen, Ind. ink and birtre, heightened—very fine 8-15-0*
- H* 6-10-0 329 One—ditto, richly wooded—an evening scene—a contrast in point of colouring to the preceding article, and producing a grand effect *8-15-0*
- 3-4-0 330 One—ditto, smaller—morning—on the foreground is a piece of water bordered with trees and a man fishing; on the left are figures on horseback and on foot driving a flock of sheep by the side of a hill covered with wood; the distant view is hilly, and the whole exhibits a rich and tasteful prospect—*executed in the same manner as the others*
- 13-13-0 331 One—ditto—CAPITAL—the country is woody rising gradually on the right; and towards the left is a village, of which the top of a large house and church steeple only are seen over the trees—it is a cloudy morning scene—*executed as the preceding 8-15-0 C. Coo*
- 3-9-0 332 One—a landscape—in front is a piece of water with two figures fishing; on the opposite bank is a village surrounded with trees at the foot of a hill, which rises suddenly, and occupies almost the whole of the near view, leaving on the left a small piece of distant prospect—*executed with spirit, and producing a great effect*

ELSHEIMER.

- 7-7-0 333 One—a naked female just come out of the bath, and an old woman drying her feet, *pen and Ind. ink, vigorously heightened*; the back ground is a woody landscape *delicately touched, and producing an admirable effect*
- 6-10-0 334 Jupiter and Mercury in the house of Baucis and Philemon, *masterly pen and Ind. ink—a first thought for the picture—spirited pen and Ind. ink*
- 2-2-0 335 One—the Grand Sultan or Vizier on horseback, accompanied by his principal officers, at the head of his army—*fine pen and Ind. ink, with a little red chalk*

It is engraved by Soutman with the name of Elsheimer as the designer in the first impressions: Rubens's name was afterwards substituted, but the design bears very little resemblance to the stile of that great master, though it is certainly not unworthy of him.

ERRARD, CHARLES.

- 15- 336 Two—a sphinx, and two representations of a lyon, from the antique—*both fine pen, one heightened*
- 1— 337 Two—an antique vase with an alto relievo; and a leaf with three grotesques—*all fine pen and bistre, heightened*
- 14- 338 Two—a sybil sitting, and two statues grouped, from the antique—*fine pen and bistre, heightened*

FACINI, PIETRO, *Bolog. b. 1560,
d. 1602.*

- 5- 339 One—the Saviour appearing to two saints—*masterly pen, on blue paper, heightened*

FACINI.

- 2-4-0 340 One—St. Francis holding the infant—a CAPITAL *grisaille sketch*

FAENZA, *da. Bol.*

- 1-5-0 341 One—Six figures, five of them females, walking in solemn procession, *free pen—a sketch on the back*

FAGE, RAYMOND LA, *Fr. b. 1640, d. 1690.*

- 4- 342 One—a sacrifice to Pan—*masterly pen and Ind. ink*
 1-1-0 343 One—the Battle of the Centaurs and Lapithæ, *masterly pen and Ind. ink—a frieze*
 1-2-0 344 One—a bacchanalian dance, *in the same manner—a ditto*
 1-12-0 345 Two friezes on one leaf—the Corbyrantes killing Orpheus; and the Triumph of Bacchus—*both in the same manner*
 -15-6 346 One—the Nativity—*masterly pen and Ind. ink*
 CAPITAL
 3-5-0 347 A pair—the wounded Porus brought to Alexander; and Alexander's triumphal entry into Babylon—*fine spirited pen, and Ind. ink, on vellum, highly finished, and most capital of the master*

FARINATI, PAOLO, *Venet. b. 1522, d. 1606.*

- 15- 348 One—Time riding in a car, drawn by elephants, *masterly pen and bistre, on blue paper, heightened*

FEBVRE, VALENTINE *Le. Ven.*

17th century.

- 14- 349 Two—Venus and Adonis in a landscape—
pen and bistre; and a design for a frontispiece
ditto

FERRI, CYRO, *Rom. Disciple of Cor-*
tona, b. 1634, d. 1689.

- 14- 350 Two—Santa Rosa—*black chalk*; and two an-
gels holding a crown of laurel—*pen, bistre,*
and Ind. ink—fine

FETI, DOMENICO, *Rom. b. 1589,*
d. 1624.

- 2-2-0 351 One—a man shaved by torch-light—*pen and*
bistre
- 1-15-0 352 One—a boy asleep—*red chalk, very fine—R.*
- 5-17-0 353 One—a woman feeding a child—*red chalk and*
Ind. ink—very fine
- 2-7-0- 354 One—a lady working lace—a graceful figure—
pen and red chalk-wash
- 12 0 355 One— an angel sitting on a cloud—*red chalk,*
fine

End of the Third Day's Sale.

Fourth Day's Sale.

THURSDAY, 28th of MAY, 1807.

FIATTI.

- 16 — 356 A PAIR of Italian landscapes—Summer and Winter, with figures—*pen and bistre, heightened—very fine*

FIESOLE, GIOV. DA, b. 1386, d.
1455.

- 2-15-0 357 One—St. Paul standing in a nich of gothic architecture—*fine pen and Ind. ink*

FOREST, T. *modern English.*

- 7 — 358 One—a landscape, with a distant view of a gentleman's seat—*Gatton, Sir George Colbrooke's, pen and colours*

FOUQUIERE, JACOB, *Flem. 17th century.*

- 5 — 359 One—a large landscape, with trees—*red chalk—fine*

FRANCESCHINI, BALDASSARE, *detto*
Il Volterrano, Flor. b. 1641, d. 1689.

- 3 - 360 One—a saint bearing his cross—*red chalk, heightened*
 3-13-6 361 One—a group of Bacchanalian boys, in a landscape—*red chalk—very fine*
 3-10-0

FRANCO BAPTISTA, *detto Il Semoleo,*
Ven. b. 1498, d. 1561.

- 16 - 362 One—a grotesque frieze—*very fine pen—R.*
 1-11-6 363 One—Venus and Cupid—*fine pen and Ind. ink, lightly washed—an elegant design—R.*
 1-11-0 364 One—a leaf of *pen sketches* on both sides—*very fine—R.*
 - 10-6 365 One—a historical subject of many figures—*fine pen—RH.*
 1-12-0 366 One—a landscape, with many figures in boats fishing—*pen and bistre—MOST CAPITAL—R.*

FREMINET, MARTIN, *Fr. b. 1567,*
d. 1619.

- 10-6 367 One—The Triumph of Venus, &c.—*fine pen and Ind. ink*

FULLER, ISAAC.

- 1-7-0 368 One—Portrait of Sir Christopher Wren, in an oval, with emblems—*Ind. ink, on blue ground, heightened with oil white*
 - 11 - 369 Two—a Bacchante—*red chalk, on brown paper, heightened—one of Fuller's mad figures in Magd. Coll. Oxford; and Triumph of Galatea—free pen*

FUYCK, MAERTEN.

- 1-4-0 370 One—a man in a turban and feather, standing
—*masterly black chalk*

GAROFALO, BENVENUTO, *b.*
1481, *d.* 1559.

- 5-0-0 371 One—Christ appearing to his Disciples after
his Resurrection—*pen and Ind. ink, on dark
grey distemper, pencil heightened and highly
finished—CAPITAL*

GARZI, LUIGI, *Rom. b.* 1640.

- 5 0 372 One—a poetical subject—*black chalk, on blue
paper, heightened*
11- 373 One—The Temptation of St. Anthony—*black
chalk and Ind. ink, on blue paper, heightened*

GEMINIANI, LODOVICO, *Rom.*
b. 1652, *d.* 1697.

- 13- 374 One—The Shepherd's Offering—*black chalk
and Ind. ink, on brown paper, heightened*

GENOELS, ABRAHAM, *Flem.*
b. 1640.

- 6-6 375 One—an Italian landscape—*fine pen and Ind.
ink*

GESSI, FRANCESCO, *Bol. b.* 1588.

- 1-1-0 376 One—a landscape, with the story of Pan and
Syrinx—*masterly pen and Ind. ink*

GHIRLANDAJO, DOMENICO, *Flor.*
b. 1449, d. 1493.

- 5- 377 One—Fortune standing on a globe, emptying
her cornucopia—*free pen—a curious design*

GIORDANO, LUCA, *Ncap.* b. 1632,
d. 1705.

- 1-1-0 378 One—Solomon's Idolatry—*masterly pen and
bistre—CAPITAL*
- 1-5-0 379 One—The Presentation in the Temple—*pen
and bistre, heightened—CAPITAL*
- 2-0-0 380 One—Jacob's Journey with his household—
pen and Ind. ink—CAPITAL—RH.
- 2-7-0 381 One—a battle—*pen and Ind. ink—DITTO—
RH.*
- 2- 382 One—The last Supper—*pen and bistre—very
fine*
- 2-5-0 383 Two—a battle, *pen and Ind. ink*; and shep-
herds, with cattle and sheep; a woman rid-
ing on a mule, *fine pen*
- 11- 384 Two—St. Dominic relieving souls out of pur-
gatory, *pen and bistre*; and Jupiter and
Europa, *pen and Ind. ink*
- 18- 385 One—Clelia and her captive companions
passing the Tiber—*masterly pen and colours
—capital*
- 0-13-0 386 Two—The Judgment of Paris, *free pen and
bistre*; and the Flight of Helen, *masterly
pen*

GIORGIONE, *Venet.* b. 1478, d. 1511.

- 4-6 387 One—a cardinal on horseback—*free pen, on
blue paper*

GIOTTO, *de Bondonis*, *Flor. b.* 1276,
d. 1336.

- 13- 388 One—Coronation of the Virgin, with many
saints—*pen and red chalk-wash, heightened*
—*on the back is a cavalier at full gallop, in*
the same manner—R.

*See a number of quotations and remarks on the
back of the cartoon.*

GIOVANNI, DA, S. GIOVANNI,
Flor. b. 1590, *d.* 1636.

- 1-14-0 389 One—a boy's head—*red and black chalk, on*
brown paper, heightened—very fine

GOLTZIUS, HENRY, *Holl. b.* 1520,
d. 1583.

- 5-0 390 Two—females, whole lengths—*masterly pen*
9 - - 391 One—a gentleman sitting, holding a book—
ditto—dated 1608
- 10 - 392 One—Xantippé and Socrates—*masterly pen*
and bistre

GORESANI.

- 1-7-0 393 Pair of Italian landscapes—*broad free pen—*
tasteful
1 - - 394 Pair of ditto - - - - - *ditto - ditto*
1-8-0 395 Pair of ditto - - - - - *ditto - ditto*

GOYEN, J. *Van. Holl. b.* 1596, *d.* 1656.

- A 2-2-0 396 One—a river view in Holland—*a tasteful little*
morsel
1-2-0 397 One—a *ditto*, with several schuyts under sail,
men in boats fishing, and towns in the dis-
tant view—*a tasteful and pleasing grisaille*
design

GOZZOLI, BENOZZO, *Flor. b. 1400.*

- 1-15-0 398 One—three groups of figures; part of the dispute of the doctors, painted upon a pilaster in the dome of Pisa—*fine pen, on russet ground*

GRAVELOT.

- 6 - 399 One—a historical vignette—*fine pen and bistre*

GREBBER, DE.

- 8 - 400 One—a free pen landscape—with bistre

GRIMALDI, GIO. FRANCESCO—
see BOLOGNESE.GRAEF, Joshua de, *Holl. 17th century.*

- 2-3-0 401 A landscape, with a river and barks—*fine pen, bistre, and Ind. ink*

GUERCINO, da Cento, GIO. FR.
BARBIERI, detto, *Bol. b. 1590, d. 1666.*

- 1-11-6 402 One—a landscape, with a dead giant, whom a young man is measuring—*masterly pen—a curious design*
- 4 - 403 One—a pen landscape, with figures
- 6-6 404 One—a large landscape—*red chalk*
- 6-6 405 One—a fine pen landscape—without figures
- 1-3-0 406 One—a ditto, with figures—part of a bridge is seen on the right side
- 1-5-0 407 One—a pen landscape, with figures—very fine—in the left corner sits a lady and child
- 3-3-0 408 One—a landscape, with a single figure—very fine
- 16 - 409 One—Hercules killing the Hydra—*fine pen, bistre, and Ind. ink—a finished design*

GUERCINO.

- 4- 410 One—a man's portrait—*free pen, on blue paper*
 2-7-0 411 One—two figures in a car drawn by a dragon—
very spirited pen
 5-5-0 412 One—a naked female—*pen and bistre—very*
fine
 1-11-6 413 One—an academy figure, in a landscape—
red chalk stumped—ditto
 2-10-0 414 One—Bacchus with a flask and glass, in a
 landscape—*red chalk, stumped, ditto*
 2-5-0 415 One—Venus sailing on a shell, attended by
 Tritons—*red chalk, stumped—CAPITAL*
 6-10-0 416 One—Madona in the clouds, adored by several
 saints—*pen and bistre—CAPITAL—PL. R.*
 4-14-6 417 One—The Raising of Lazarus—*pen, bistre,*
and Ind. ink—CAPITAL—PL.

GUIDO, RENI, Bol. b. 1579, d. 1642.

- 10-6 418 One—Naiads playing on different instruments
 —*free pen*
 1-7-0 419 One—Madona and Child—*red chalk—very fine*
 1-1-0 420 Two—a lady's head, *red chalk, R.* and a
 study of a hand, *chalks, on blue paper*
 6- 421 One—the decollation of a saint—a masterly
 design, *in red chalk*
 3-0-0 422 One—a naked female, with her hands tied
 behind her, looking up—*masterly pen*
 3-0-0 423 One—a naked female, leaning on a rock, con-
 soled by another female—*in the same man-*
ner—very fine
 2-0-0 424 One—the head of our Saviour, larger than life
 —*black and red chalk, on blue paper—*
 CAPITAL

GUIDO, CAGNACCI, *Bol. disciple of
Guido Reni.*

- 15- 425 One—The Ascension of Mary Magdalen—
*black chalk, on brown paper, heightened—
very fine*

HARTLEY, MISS.

- 18- 426 One—an English landscape—*black chalk, on
brown paper, heightened—fine*
1-1-0 427 One—ditto

HIMPEL, A. TER. *Holl. 17th century.*

- 12-6 428 One—landscape, with three figures and a dog
—*free pen and Ind. ink—fine*

HOLBEN, HANS, *Swiss, b. 1498. d.
1554.*

- 1-15-0 429 One—an elegant building, perhaps a stadthouse, with open arches, through which is seen a magistrate sitting in judgment; many figures, inside and out—*fine pen—a curious and interesting design—PL. R.*

HOLLAR, WENCESLAUS, *Germ.
b. 1607, d. 1677.*

- 11- 430 One—a landscape—view on the Rhine, figures rowing a boat—*fine pen—distant view, with indigo*
5-0-0 431 One—a landscape, or curious view of St. James's, Westminster Abbey, &c. in 1660—the south side of Pall Mall is only a wall without any building, and the ground to the northward an uninclosed field, on which stands a solitary erection, the conduit—*very fine pen and Ind. ink*

HOLLAR,

- 16 - 432 One—view of a fortified city in the Low Countries—*fine pen, bistre, and indigo*
 1-11-6 433 One—view of Rotterdam—*very fine pen and colour—R.*
 2-2-0 434 One—view on the Danube and Inn—Passau, &c.—*very fine pen, in the same manner*
 Jh 1-14-0 435 One—View on the Maes, Delftshaven, Schiedam, &c. with shipping—*very fine, in the same manner*

HONDEKOETER, MELCHIOR, *Holl.*
 b. 1636, d. 1695.

- 13-2-6 436 One—a landschape, with domestic fowls, peacocks, turkeys, cock and hens—*very fine, pen and bistre*

HORIZONTI, John Francis, VAN
 BLOEMEN, *detto, Flem.* b. 1656, d. 1740.

- 11 - 437 Two—a study of trees, &c. *black chalk, very fine*; and a landschape, *red chalk*
 1-12-0 438 One—an Italian landschape—*pen and Ind. ink*; with an etching of it by the artist
 - 13 - 439 Two Italian landscapes—one *pen and Ind. ink*; the other *black chalk and Ind. ink*
 - 8 - 440 Two ditto—one the Ponte Mola—*both pen and Ind. ink*
 Jh 1-11-0 441 Two ditto—Italian landscapes—*ditto*
 Jh 2-10-0 442 One ditto—View of Marino—*ditto—RH.*
 4-4-0 443 Pair of ditto, with figures—*pen and bistre—capital—RH.*
 - 10 - 444 One ditto, with figures—*in crayons—fine*

HUGHTENBURG, JOHN, *Holl.*

b. 1646, d. 1733.

- 2-15-0 445 One—a battle—*masterly pen and bistre, and Ind. ink*—dated 1675—PHL.

HYRE, LAURENT *de la, Fr.* b. 1606,

d. 1656.

- 11 - 446 One—Theseus lifting up the Stone, under which his father had concealed his sword—*pen and red chalk wash, vigorously heightened*—capital

IMPERIALI, FRANCESCO.

- 6 - 447 Two—a lady's head, profile, *black chalk, on brown paper*; and a bull's head—*red chalk*—fine
- 2-0 448 One—Laban accusing his Daughter of having stolen his Images—*black chalk and stump*—fine composition

JONES, INIGO, *English.*

- 10-6 449 Two—a circular temple, *free pen*; and a cippus on which stands a statue of Apollo, and a column, with a horse at top—*pen and Ind. ink*
- 7-0 450 Two—an elegant female, *Minerva perhaps*, sitting on armour, *pen and bistre, heightened*; and a pantaloon in conversation with a domino—*free pen*
- 12-0 451 One—a group of figures, among whom is a crowned personage, standing near Whitehall—*pen and Ind. ink*

JORDAENS, JACOB, *Flem. b. 1594,
d. 1678.*

- 1-12-0 452 One—a landscape, with cattle, goats, and sheep, and frolicsome peasants—*black chalk and Ind. ink—very fine*

ISMAN.

- 1-2-0 453 Two—Italian landscapes, with ruins, &c.—*black chalk, bistre and Ind. ink*
 -15- 454 Two—ditto—one the ruins of the antient Roman mint, *Ind. ink, on blue paper*; and the port of *Civita Vecchia*, with two barques—*pen, red chalk-wash, bistre, and indigo*
 -18- 455 Three antient bridges, *Ponte Mola*, &c.—*pen and Ind. ink*

KNELLER, Sir GODFREY, *Germ.*

- 4-6-0 455* One—his portrait, by himself, in long flowing hair—*red and black chalk, highly finished*
 190 456 One—Mercury and Argus—*pen and bistre, heightened—vigorous design*

KONINGH, PHILIP *de*, *disciple of Rembrandt, b. 1619, d. 1689.*

- 13- 457 Two—a man in a turban, standing; and two persons in merry conversation—*broad pen*
 1-5-0 458 Two—a fidler and a masque, *pen and bistre*; and three persons in conversation—*broad pen*
 -14- 459 One—a conversation—*black chalk and Ind. ink—fine*
 2-2-0 460 One—a landscape, an extensive view—*free pen, Ind. ink, and colour*
 1-5-0 461 One—a woody landscape—*masterly pen and bistre*

KONINGH.

- 1-8-2 462 One—a landscape ; the corner of a city, with a windmill, &c. on the foreground—*pen and bistre, with Ind. ink—very fine*

LAER, P. DE, *Bamboccio*, b. 1613,
d. 1640.

- 8- 463 Two—a young musician—*pen, on blue paper*;
and a young boor, *pen, on brown paper*,
both heightened
2-2-0 464 Two—sketches of animals, one *Ind. ink*, the
other *free pen*
-19- 465 One—a gentleman watering his horse—a *fine*
study, in colour

LANFRANCO, *Cav. Giovanni*, b. 1581,
d. 1647.

- 1-5-0 466 One—The Assumption of the Virgin—*red*
chalk—capital—R.
5-6 467 One—Studies of boys—*black chalk, on russet*
distemper, heightened
18- 468 Three—*—an academy figure, black chalk,*
heightened—fine; and two busts, *in black*
chalk, upon grey paper, heightened

LAPI, *Nicolo*.

- :-14-6 469 Four—The Seasons—*fine masterly Italian*
landscapes, with elegant figures—Ind. ink

End of the Fourth Day's Sale.

Fifth Day's Sale.

FRIDAY, 29th of MAY, 1807.

LAURI, FILIPPO, *Rom. b. 1623,*
d. 1694.

- 8- 470 Two—a study of small figures pulling ropes,
and an emblematical subject—*both fine pen
and colours*
- 14- 471 Two—St. Sebastian—*red chalk, highly finish-*
*ed; and Marsyas flayed, free sketch in red
chalk*
- 18-0 472 One—an Italian sea-port, with shipping—*fine
pen, lightly washed with Ind. ink*

LELY, Sir PETER, *Flem. b. 1617,*
d. 1680.

- 1-5-0 473 Two studies of the neck and hands of a lady—
black chalk, on brown paper, heightened
- 1-5-0 274 One—portrait of a gentleman in a turban—*red
and black chalk, on brown paper, heightened
—handled with great skill, and highly fi-
nished*

SIR PETER LELY.

- 1-12-0 475 One—a young widow's portrait in a veil—
*chalks, on brown paper, highly finished as
 the last, with the Artist's name and date,
 1658*
- 2 — 476 One—a young lady's ditto with fine curling
 hair—*chalks, on reddish brown ground, e-
 qually finished; with the Artist's initial and
 date, 1658—very fine*
- M* 2-15-0 477 One—a tasteful landscape—*Ind. ink, touched
 with great skill and lightness—name and
 date 1643*
- 14— 478 One—a ditto, an Italian rocky and mountain-
 ous view, *masterly pen and Ind. ink—very
 fine*
- 3-6 479 One—Mars and Venus in a landscape, with
 Cupids and a Naiad, *masterly pen, on light
 grey paper, heightened—a tasteful design*
- 6-6-0 480 One—a satyr carrying off a naked female, in
crayons—very fine

LEMENS, Balthazar van, Flem. b.
1637, d. 1704.

- 4-6 481 Two figures of Minerva standing, *masterly pen
 and Ind. ink—RH.*
- 1-4-0 482 One—the Rape of Europa—*free pen and Ind.
 Ink*

LENARDI, J. B. Rom.

- 9-6 483 Two—the Assumption of the Virgin, *pen and
 Ind. ink, on blue paper, heightened, fine, R.
 and a figure standing, largely draped, black
 chalk, on blue paper, heightened, R. studies
 on the back*

LIANO, FILIPPO, NEAPOLITANO.

- 16- 484 Three—figures of soldiers laying on the ground
two in *red chalk*, the other in *black*—*masterly designs*
- 12- 485 One—a battle, *Ind. ink, bistre, and red chalk-wash*—CAPITAL

LIEVENS, JOHN, *Flem. b. 1607.*

- 4-6 486 One—portrait of an old man with a long beard
—*black chalk, very fine*
- 2-2-0 487 One—a landscape, wood scene, *broad pen, upon India paper*—CAPITAL

LIGORIO, PIRRO, *noble Neapolitan, b. 1493, d. 1573.*

- 3-0-0 488 One—the Madona adoring the Child, another female by, upon one knee—*pen, on deep grey distemper, pencil-heightened, very fine*

LIGOZZI, JACOMO, *b. 1543, d. 1627.*

- 1-9-0 489 Two Cupids, a lyon and a swan, in a grotesque frieze—*masterly pen and bistre, heightened*

LIPPI, *Fra. Filippo, Flor. b. 1354, d. 1410.*

- 1-2-0 490 One—an old woman contemplating, *free pen and bistre*—*studies on the back*

LOIR, *Alexis, French.*

- 13-6 491 One—a Repose in a landscape, with St. John *pen and bistre, heightened*

LOTH OR LOTTI, *Gio. Carlo*, Germ.
b. 1611, d. 1698.

- 7- 492 One—a Saint-subject, *pen and Ind. ink, on grey paper, heightened—fine*
 17- 493 One—the Nativity, *ditto, on brown paper, ditto—very fine—a composition of many figures*
 18-6 494 One—the death of Dido, a ceiling-piece, *pen and Ind. ink, on brown paper, heightened—a fine composition*

LUCATELLI, *Pietro*, Rom. disciple
of Cortona.

- 16- 495 One—St. Catharine kneeling before a picture of the Madona, with five little angels—*free pen and bistre, fine—R.*

LUTI, *Cav. Benedetto*, Flor. b. 1666,
d. 1724.

- 7- 496 Two—a lady's head, and bust of a Boy—*both in crayons*
 12- 497 Two—a lady's head and an old man's—*both in ditto*
 12-6 498 One—a saint praying, *bistre, heightened—CAPITAL*
 1-1-0 499 Two academy figures, *red chalk, heightened, fine—one is Marsyas*
 1-3-0 500 Two—a lady's head, *red and black chalk, stumped and heightened, fine*; and a child's head, *red chalk, on grey paper, heightened*
 1-1-0 501 Two—a head of character, and an academy figure—*both in red chalk, heightened*
 1-10-0 502 Two—the angel appearing to Joseph in a dream, *red chalk, after Carlo Maratti*; and a boy on the ground, *black and red chalk, heightened, after Mola*

MAAS, Theodore, Holl.

- 1-11-6 503 Two landscapes—one with figures going out a hunting, the other with military figures—*black chalk and Ind. ink, fine*

MABUGE, John de, Flem. b. 1499,
d. 1562.

- 1-2-6 504 One—lady and child sitting near a window, in conversation with a female, outside, near whom stand a man in a turban and another figure, *fine pen with a tinge of colour—sketches on the back*

N. B. The Drawings of this Master are very rare.

MANTEGNA, ANDREA, b. 1451,
d. 1517.

- 1-9-6 505 Scylla, in a landscape, drawing, with her enchantments, a bark towards her—*free pen, dated 1514—see verses from Virgil on the back of the cartoon—pen sketches on the back of the leaf—Orpheus and Eurydice, &c.—R. RH.*

MARATTI, Carlo, b. 1625, d. 1713.

- 10-6 506 Three—the portrait of Padra Resta, *red chalk*; a ricalco and etching of ditto; and the portrait of a young jesuit, *red chalk*
- 1-12-6 507 Two—the Holy Family and Wisemen's Offering, *in red chalk—fine*
- 1-3-0 508 Three academy figures, *all in red chalk—ditto*
- 1 — 509 Three busts—two *red chalk*, the other *black—*
all heightened—fine
- 1-17-0 510 Four whole length figures, *largely draped—*
three in red chalk, the other in black—all on
blue paper, heightened

MARATTI.

- 17- 511 Two—a saint subject, *varied designs—masterly pen*
 2-6-0 512 Four—the guardian angel, and the Madona, St. John Baptist, and another—all in *red chalk—the two last on blue paper, heightened*
 2-12-6 513 Three saint-subjects, *red chalk—one with pen*

MARLOW, William, Engl. last century.

- 3-6-0 514 A pair of English landscapes, part of Powis castle in Montgomeryshire, and York bridge, *pen and Ind. ink, washed with colour—very fine*

MASACCIO, b. 1417.

- 11- 515 One—a group of many figures—*fine pen*

MAZZOLO, or MAZZUOLI, Girolamo Parma, the brother or cousin of Parmeggiano.

- 12- 516 Two—the Coronation of the Virgin, *pen and bistre*; and sketches of heads, profile, *black chalk and pen*
 -16- 517 One—a town assaulted, with historical figures on the fore-ground—a CAPITAL design—*free pen*

MAZZUOLI FRANCESCO—see PARMEGGIANO.

MELOZZO da Forli.

- 1-6-0 518 One—a group of figures playing on various instruments of music—*masterly pen, on blue paper—R.*

MEYERINGK. *Albert, Holl. 17th century.*

6-6-0

- 519 A landscape with a view of Amsterdam, *pen, Ind. ink, and bistre, handled with infinite skill and taste*—CAPITAL

MICHAEL ANGELO BUONARROTA, *Flor. b. 1474, d. 1564.*

1-12-0

- 520 One—an old man sitting on the ground, *black chalk—a sketch on the back, black chalk*

MILANI, *Aureliano, Bolog. b. 1675.*

- 15 -

- 520* One—a sheet with three heads, *black and red chalk—fine*

MINOZZI, *Bernardo.*

- 19 -

- 521 One—An *Italian* landscape, with figures bathing, &c. *pen, Ind. ink, and bistre, heightened*—CAPITAL

16-6

- 522 One—a *ditto*, with figures, horses, and mules, loaded and unloaded, *Ind. ink*—CAPITAL

MOLA, *P. Francesco, Rom. b. 1609, d. 1665.*

1-1-0

- 523 One—Diana going out a hunting—*masterly pen and bistre*

2-2-0

- 524 Two—St. Jerome, in a landscape, *free pen, other sketches for the same subject on the back*; and a landscape, with two figures, (*the nymph Eccho*) and two dogs, *broad pen*

- 7 -

- 525 Three—IL PADRE ETERNO, *a masterly sketch, on both sides*; St. Jerome in a landscape, *pen, Ind. ink, and bistre, fine effect*; and another *pen sketch* of the same saint

MOLA.

- 1-17-0 526 Two masterly pen landscapes, with bistre
 1-12-0 527 One—a woman lamenting the death of a person, who lies dead on the ground, and pointing to two nymphs in a shell, on the sea, free pen and bistre—R.
 1-1-0 528 Two—a landscape with satyrs, &c. free pen and Ind. ink

MOLA, Gio. Battista, Rom. b. 1620.

A landscape—a sketch for the back ground of Andrea Sacchi's famous picture of the White Friars—red chalk, on blue paper, heightened

- 1-13-0 529 One—a CAPITAL landscape, with historical or scripture subjects masterly pen and bistre, heightened

MOLYN, P. Holl. 17th century.

- 2-5-0 530 Two small landscapes on one leaf, Ind. ink, and a little tinge of colour—very fine
 -13- 531 Pair of landscapes—one with post waggons, &c. and figures, the other with figures and cattle—in colours

MOMPER, Judocus, Flem. b. 1580.

- 8-6 532 One—a mountainous landscape on the Rhine—a town on the left with figures—pen, bistre, and indigo
 1-8-0 533 One—a mountainous landscape, broad free pen and bistre, dated 1610

MONTELATICI—see Cecco Bravo.

MORANDI, Gio. Maria, Flor. b. 1625,
d. 1715.

- 8⁷ - 534 One—a sleeping child, red and black chalk—
very fine

MORAZZONE, Francesco MAZZU-
CHIELLI, detto Cav. Rom. b. 1571.

- 11 - 535 One—a saint holding a crucifix—black and
red chalk, a masterly sketch—R.

MORETTO da Brescia, (Alessandro
BONVINCINO, called) b. 1514, d.
1564.

- 1-2-0 536 One—Judith with the head of Holofernes—
red chalk, stumped, and heightened, highly
finished—PL.

MORO, Lorenzo de, Flor.

- 1-6-0 537 One — a CAPITAL landscape, architectural
ruins, with figures—masterly pen and Ind.
ink—dated 1719.

MOSER, Miss Mary.

- 6 - 538 A lady reading, a free pen sketch

MOUCHERON, Isaac, Holl. b. 1670,
d. 1744.

A landscape, with figures—free pen and bistre

MOYAERT, Class, Holl. 17th cent.

- 4 - 539 An Italian landscape—pen and Ind. ink—rare

MURILLIO, *Bartolomeo*, Spanish,
b. 1613, d. 1685.

2-10-0 540 Two of boys—one bearing a helmet, *black chalk, on brown paper, stumped and heightened—masterly designs*

4-4-0 541 Two of boys, *in the same manner*

N. B. The Drawings of Murillio are extremely rare in this Country

MUTIANO, *Girolamo*, b. 1528. d. 1590.

-15- 542 One—an antient sacrifice, seventeen figures,
masterly pen—CAPITAL

NAPOLITANO—see LIANO.

NASINI, *Gioseffo*, Cav. b. 1660, d. 1736.

1-1-0 543 One—the Murder of the Innocents, *spirited pen and bistre—CAPITAL*

2-2-0 544 A massacre, *pen, bistre, and Ind. ink—a similar subject on the back*

NATOIRE, *Charles*, Fr. last century.

An academy figure, red chalk, heightened—fine

NOVELLARA, *Lelio Orsi da*.

5-6 545 A rich design for the side of a room—*masterly pen and Ind. ink*

OCCHIALI—see VAN WITEL.

OLIVER, *Isaac*, b. 1589.

1-1-0 546 Two on one leaf—a lady sitting, *fine pen and indigo*; and a lady standing, *fine pen*

-13- 547 Two—St. George, *fine pen and indigo*; and two boys heads, *in crayons*

ONUFRI, *Crescenzo*.

2-2-0 548 Two landscapes—*masterly pen*

OSTADE, *Adrian van, Holl. b. 1610, d. 1685.*

17-0 549 Two—a boor sitting on a stool, *masterly pen and bistre*; and a boor leaning over the hatch of his door, *pen and bistre*

It is etched by the Artist.

1-12-0 550 One—a tabagie, three figures, *in colours*

5-15-0 551 One—a cabaret or tabagie, four figures, *pen and bistre, very fine*—a ditto of three figures on the back, *equally fine, in the same manner*

2-2-0 552 One—a larger ditto of figures and two children, *free pen and bistre—R.*

5-5-0 553 One—a kermis or village fair, with a great number of figures, admirably grouped and diversified—three children lay on the foreground at their little sport, and next to them is a dance of boors—the rest of the company are enjoying themselves with the different amusements of the fair

This drawing, one of the most spirited of the Artist, is finely shaded with Ind. ink.

PADOANINO, *Ottavio Leoni, detto Il.*

1-1-0 554 Three portraits—one of a gentleman with mustachios and a peaked beard, *black chalk, on blue paper, heightened*; another a young gentleman *black chalk, on brown paper, heightened*; the third, a lady, *red and black chalk, red bushy hair*

PALMA Vecchio, Jac. Ven. b. 1548,
d. 1596.

- 1-3-0 555 Three—the Last Supper, *pen and Ind. ink*;
Christ crowned with thorns, *pen and bistre*,
dated 1623; and a leaf of various *pen sketches*
- 1-7-0 556 Four—the Madonna appearing to two saints,
free pen; a gentleman in armour on horse-
back, *ditto*, with *Ind. ink*; and two *pen*
sketches
- 12-6 557 Two—the Coronation of the Virgin, *pen and*
Ind. ink, heightened; and the Madonna ap-
pearing to several saints, *pen and bistre*
- 2-15-0 558 Five—a gentleman and lady in conversation,
pen and bistre; and four of portraits, two
pen, and two *red chalk*
- 18- 559 Two—an old man's bust, size of life—*black*
chalk, on blue paper, heightened—fine; and
a large sketch of the Wisemen's offering—
pen and bistre, on blue paper

PALMA, Giovanni, Ven. b. 1544,
d. 1628.

- 9-6 560 Two—the Nativity, and Christ with the dis-
ciples going to Emmaus, *free pen and ochre*
dated 1523
- 18- 561 Three—dead Christ supported by angels, a saint-
subject and sketches—*pen and bistre, one PL.*
- 11- 562 Three—martyrdom of St. Catharine—*pen and*
Ind. ink; and two others—*pen and bistre*

PANFI, Romolo, Flor.

- 1-2-0 563 Two capital Italian landscapes with figures—
Ind. ink

PANINI, Paolo, b. 1691, d. 1758.

- 16- 564 One—elegant architecture, with figures—*fine pen and Ind. ink*
 3-3-0 565 One—ditto, with statues—*fine pen and bistre*
 2 — 566 One—ditto, with two figures near the top and a centinel below—*fine pen and Ind. ink*
 2-2-0 567 One—ruined architecture, with figures—*pen and bistre, fine effect*
 1-18-0 568 One—ditto, with many figures—*fine pen, bistre, and Ind. ink*
 2-12-6 569 One—ditto with many figures, some in a boat—*free pen; a sketch on the back, pen and Ind. ink with bistre*
 3-11-0 570 One—the interior of a building, *the inquisition*, a priest with a crucifix is chasing away two devils—*fine pen and Ind. ink*
 1-2-0 571 One—a landscape with ruins—*pen and Ind. ink, an elegant composition*
 1 — 572 One—a landscape with the arch of Constantine, &c.—*fine pen, bistre, and Ind. ink*
 7-10-0 573 One—a ditto, with figures, &c.—*fine pen and Ind. ink, very highly finished—CAPITAL*
 4-0-0 574 One large upright landscape, with figures—*fine pen and Ind. ink—CAPITAL*

PARMEGGIANO, Francesco Mazzuoli, detto, b. 1504, d. 1540.

- 2- 575 One—a sketch of greyhounds—*red chalk*
 1-16-0 576 One—the Young St. John with his lamb—*red chalk, very fine*
 -3- 577 Two—the Death of Abel—*pen designs*
 -16- 578 Two—a profile bust, *red chalk*, R. and a pen sketch of heads
 -16-6 579 Two—a lady and child, *octagon, free pen*; and an old man standing, reading in a book, *fine pen and bistre—R.*

PARMEGGIANO.

- 7-7-0 580 Two—a young woman, *largely draped*, back view, *fine pen*; and a youth in a cap and feather, leaning on a cippus, *free pen*—both *R*.
- 11- 581 One—three profile heads, *fine pen*—*R*.
- 8- 582 One—Two ditto looking to one another, *very fine pen*—*R*.
- 19- 583 One—a profile head with a beard, *red chalk*, *very fine*—*R*.
- 2-6-0 584 One—Madona's head, *red chalk*, *stumped*—*very fine*—a sketch of an angel on the back—*red chalk*
- 2-12-6 585 Two small conversations—*fine pen*

End of the Fifth Day's Sale.